BAY CON 1

BODĒ'S CARTOON CONCERT

SCREEN WIZARD

DA' TERMINAL TRICK

VAUGHN BODĒ ©1975

OKAY, BODĒ! I IS STILL WAITIN' FER YOU TO DO A FUKIN' TRICK!
YEP! EVEN IF YOU IS DA... DA.. CREATOR.. YOU STILL GOTTA DO A TRICK NOW AN' THEN TO KEEP DA FAITHFUL HIGH!!
I DO NOT. I AM THE CREATOR! I ONLY HAVE ONE TRICK AND I'M DONE.
HEY, ASSHOLE, IF YOU DOESN'T GET IT ON AN' DO A FUKIN' TRICK I IS GONNA KICK YER BALLS ALL DA WAY TO DA LAUGHIN' LIGHT!

OH, VERY WELL... LOOK! THERE GOES HALLEY'S COMET!!
WHAT DO
HUH
FUKER, YOU LIE THERE'S NO.. AAK!
GASP
BODĒ!
HE'S GONE... ..HE'S LEFT US HERE...
ITS... ITS ONLY A TRICK... ONLY A TRICK...

TO HOLLYEVERSOME, EVERYWHERE

BAY CON 1

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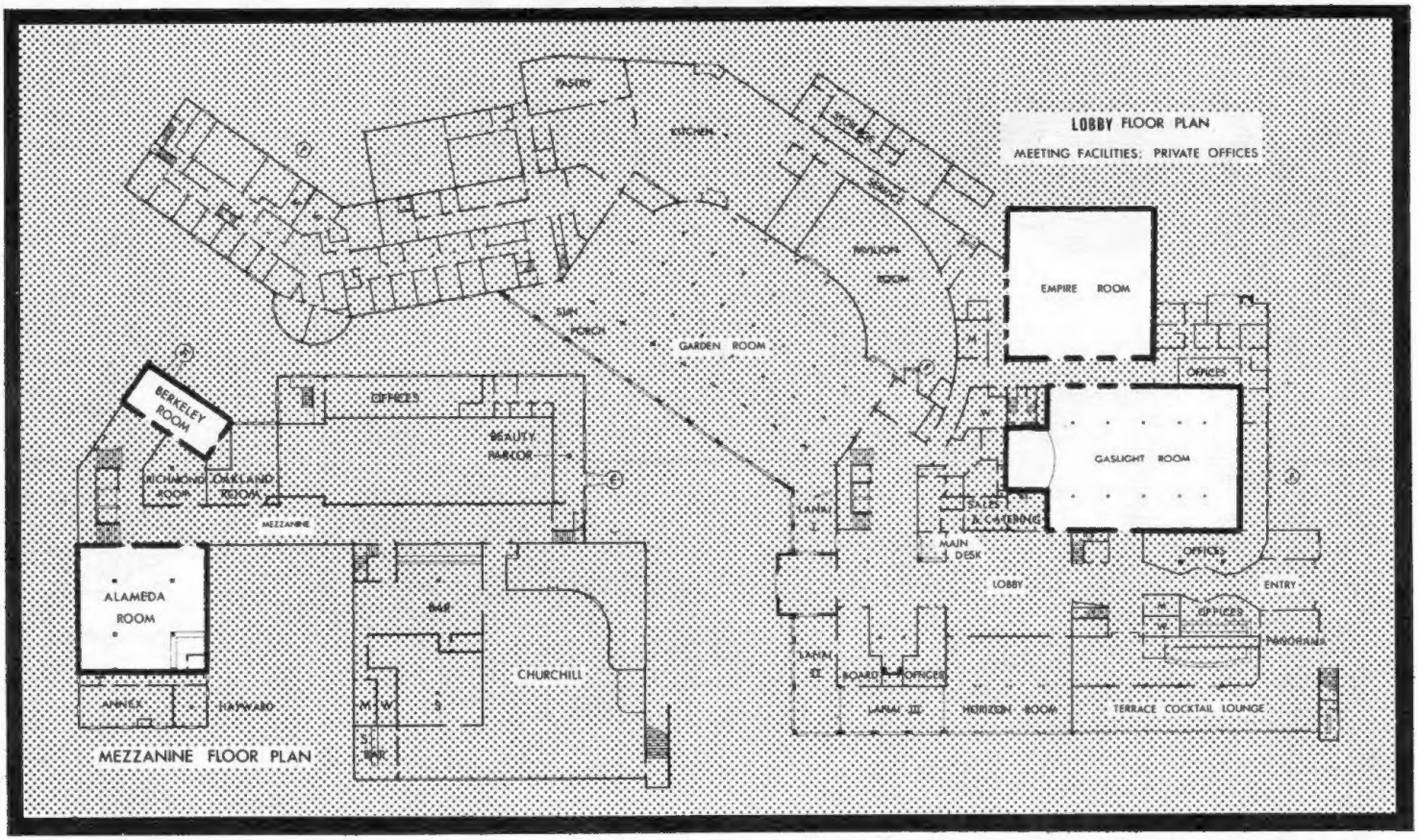

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BAY CON ONE is the first in a series of annual parties. All business is taken care of through P.O.Box 2802, Castro Valley, California 94546.

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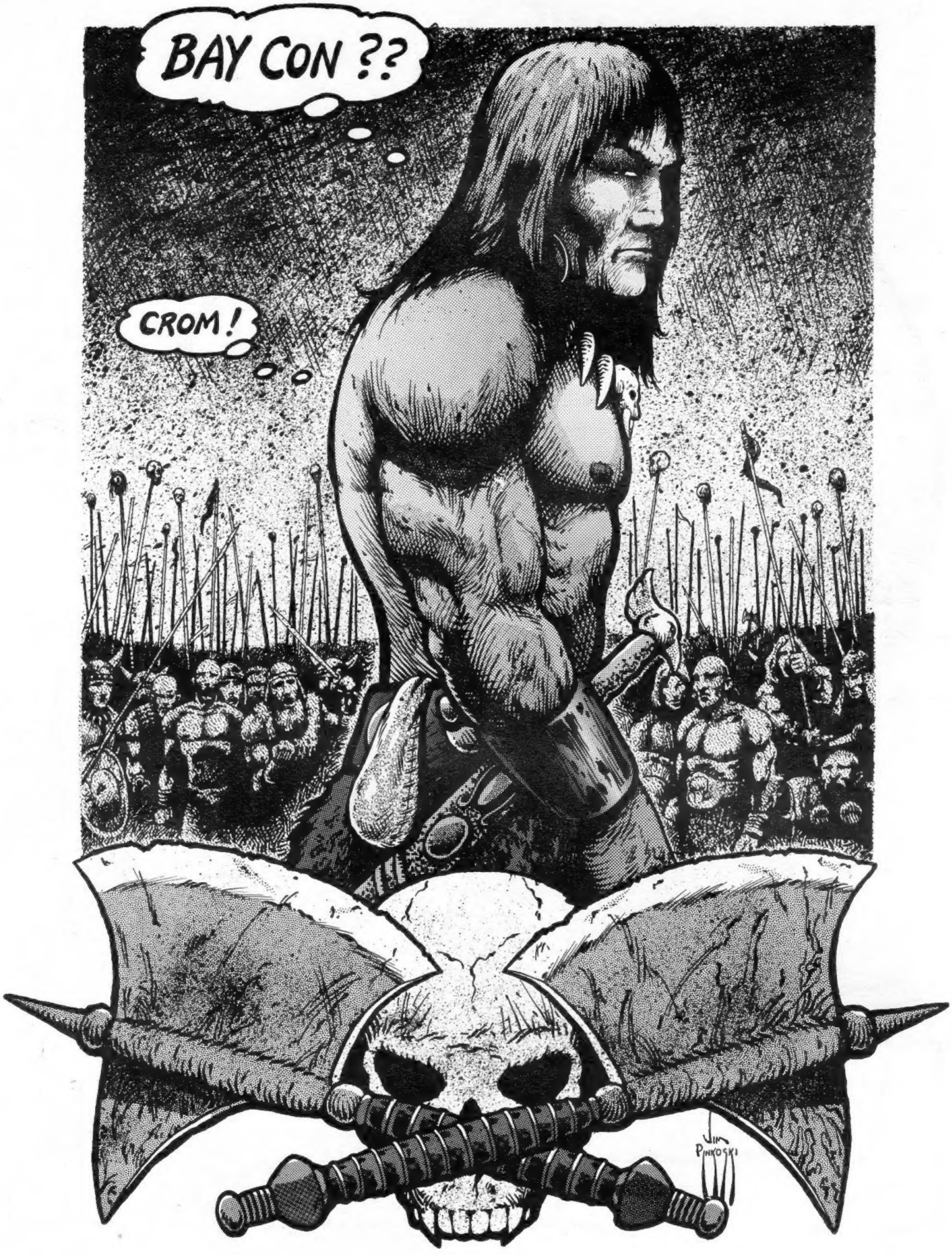

BAY CON ??
CROM!
JIM PINKOSKI

DON'T MISS
ALL THE CUT UPS
AT
BAY COW
©NEA
BEST WISHES
FROM SHORT RIBS
& Frank Hill

SUGGEST MASK--(AS IN ORIGINAL HAWKMAN) TO "STRIKE FEAR IN THE HEARTS OF EVIL-DOERS"--
IF LOGICAL REASON FOR FLIGHT IS NECESSARY, COULD HAVE ROCKET STRAPPED IN BACK, BETWEEN WINGS...
JOE KUBERT
1958/59

-John McLaughlin

KUBERT is a name that's been associated with the comics industry for quite some time. In fact, Joe's been at it now for 36 years. Ahh, the inevitable question: *"How does he do it?"*

1938: Joe Kubert, 12 years old and still in high school, is already "in the business." Reflecting on his earliest efforts, Joe Said: "I started working for Mr. Harry A. Chessler...I worked in his office 1½ hours a day, after school, and he gave me five dollars a week. ...I was allowed the run of the place --to look over the artists' shoulders and watch them work --and to ask their criticisms of my own work. These guys were just wonderful --their patience and their helping hands did much to engender a desire in a very young boy to be a successful cartoonist."

In 1942, Joe's first strip work, *Volton*, appeared in an issue of *Catman comics*. After that, he worked as an inker on a character called *Spirit*, with Lou Fine and Alex Kotzky. Then, in a 1944 issue of *All Star Comics*, Kubert's first job for *National* was printed. Through the rest of the 40's, changing and developing his style as he went, he handled a good number of *DC*'s heroes, including: the *Flash*, *Wildcat*, *Zatara*, *Crimson Avenger*, *Shining Knight*, *Newsboy Legion*, *Star Spangled Kid*, *Sargon the Sorcerer*, and *Johnny Quick*.

During the 50's, Joe slackened his pace at *National* to do some free-lancing for other companies. *Crimebuster* for *Lev Gleason Pubs.*, *Son of Sinbad* and some terror tales for *St. John Pubs.*, *Archie* (when Bob Montana first created the character for *MLJ*); small jobs for *Avon* and the others (besides his *DC* work) where he handled characters like *The Vigilante*, *Dr. Fate*, *Black Cat*, *Jesse James*, and *the Boy Commandos*; and even a short stint with *EC*.

The two achievements of these years that stand above all his other efforts are *Viking Prince*, done with Robert Kanigher for *DC*; and *TOR*, done with Norm Maurer for *Archer St. John*.

Having full-reign at the *St. John* studio, Kubert took new directions with his mags. He and Maurer developed for the comics media what was then popular in films: *3-D*. *Mighty Mouse* was the first *3-D* comic published, but *TOR* is what the fans remember. Said Joe concerning his *St. John* work: "My preference toward *TOR* is simply because this is my own personal idea and property. In the *TOR* books (*1,000,000 Years Ago*), I created the character, wrote it, drew it, lettered it, colored it; and at one point, took the original art down to the engraver and set 'em up in front of the cameras, for shots to be set on the metal to be etched."

In 1958, Joe went back to *DC* full time. The creation and development of *Hawkman* and (with Bob Kanigher) *Sgt. Rock*, as well as other projects, large and small, kept him extremely busy...but happy. "Unlike many people in the comic book business," remarked Kubert, "I don't feel myself demeaned in working for comics. The fact is, I've always enjoyed this media --and I've always given what I felt was my best to it. I'm not 'saving' my 'greatest works' for painting, or advertising art, or even 'pop' art! My best efforts are what you see now!"

However, in the spring of 1966, Joe left the *DC* bullpen once again. This time to collaborate with writer Robin Moore on a syndicated newspaper strip. *"Tales of the Green Beret"* began on Monday, April 4th, 1966; and ran as a daily strip with a color Sunday supplement, until the winter of 1967, when Joe turned the strip over to John Celardo; and went back to *DC* "...at the behest of Carmine Infantino (a friend of long-standing)."

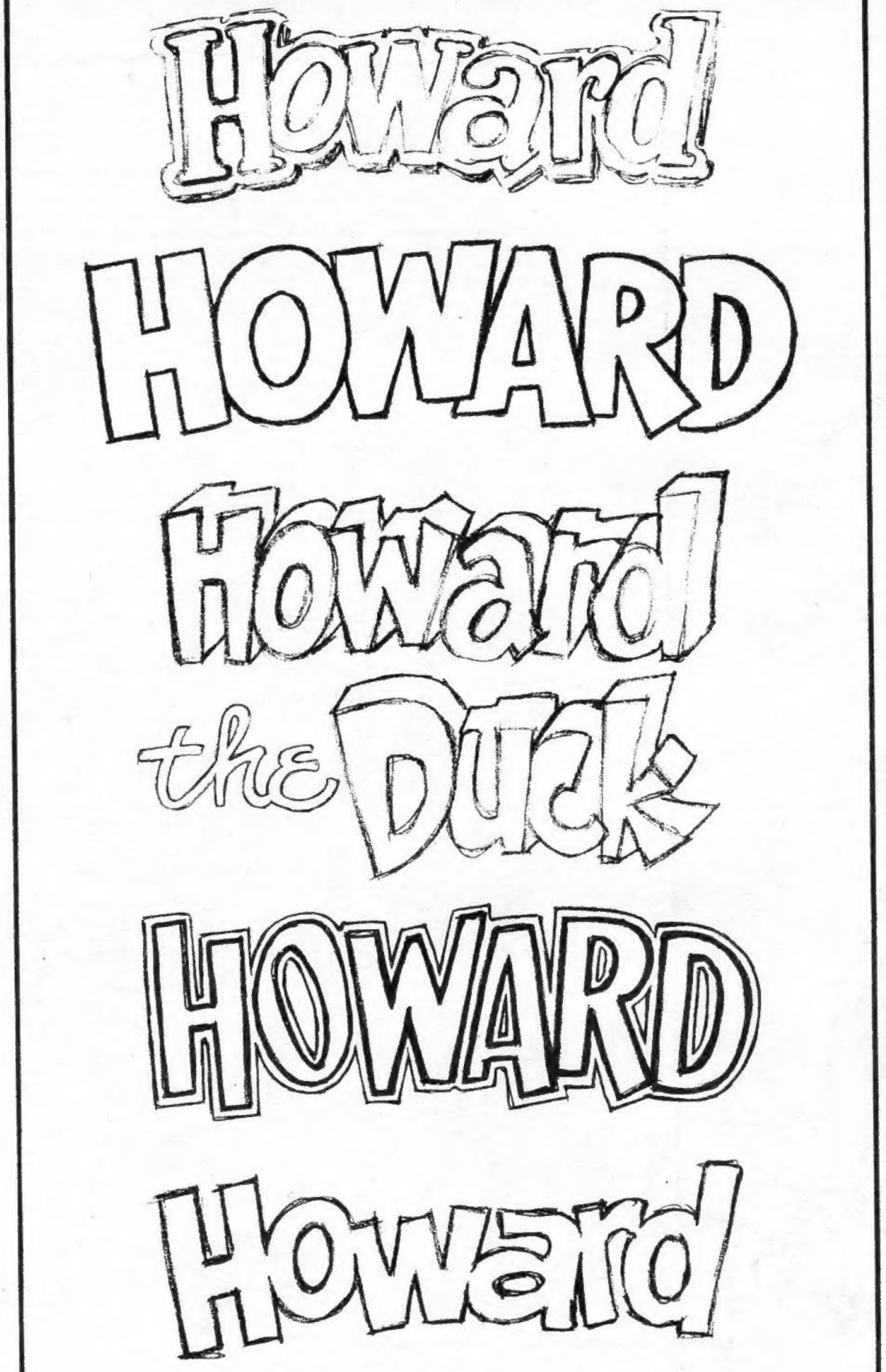
Working again with Bob Kanigher, Kubert helped create and develop *The Enemy Ace*, a character that presented both sides of the conflict and insanity of war. Then, in the summer of '68, Kanigher was forced to retire from his editorship because of health, and Joe became editor of *DC*'s war mags, as well as part time editor of *Showcase*. But that didn't keep him from drawing.

Joe & Bob created *Firehair*, the odyssey of a "White Indian" who had to search the land ...to try to hew-out a place for himself in a world he could not begin to understand. And in '70, *The Unknown Soldier*.

Then, in 1972, *DC* acquired the contract to a myriad of Edgar Rice Burroughs' characters; and Joe got *Tarzan*. And *Korak*. And along with them the praise of many an ERB fan for bringing to comics the most accurate conceptualization of these characters outside of the novels themselves.

And since then, *Rima*, and the beautiful large-format *Bible*... and all those fantastic covers. And, of course, his latest coup: the return of *TOR*...

And attending conventions. And, uh, now you know just how Joe Kubert *"did it"* ...*AND HOW HE STILL DOES.*


Howard
HOWARD
Howard
the Duck
HOWARD
Howard
Tom Orzechowski

SOME OF OUR FAVORITE "STUPER-HEROES" HAVE A HEATED DISCUSSION OVER WHOSE NUMERO UNO—

YA BLASTED SWAB, I FEARS NO ONE! I KIN LICK ANY MAN ON EART!!
WHERE'D YOU GET THOSE FUNNY LOOKING ARMS YA' LONG NOSED HYENA—!?! I OUGHTA'... I OUGHTA....!
I'LL PUNCTURE BOTH YOU PREPOSTEROUS PUNKS TO PROVE POSITIVELY POWER-HOUSE PEPPER IS PEST-ER-BEST!!
BEASTS!
DISGUSTIPATING!
©K.F.S.
©N.E.A.
©M.C.C.

(—TO AND FROM: MR. E.C. SEGAR, MR. V.T. HAMLIN AND MR. B. WIGGLEWIT WOLVERTON—)

1975 Ripp.

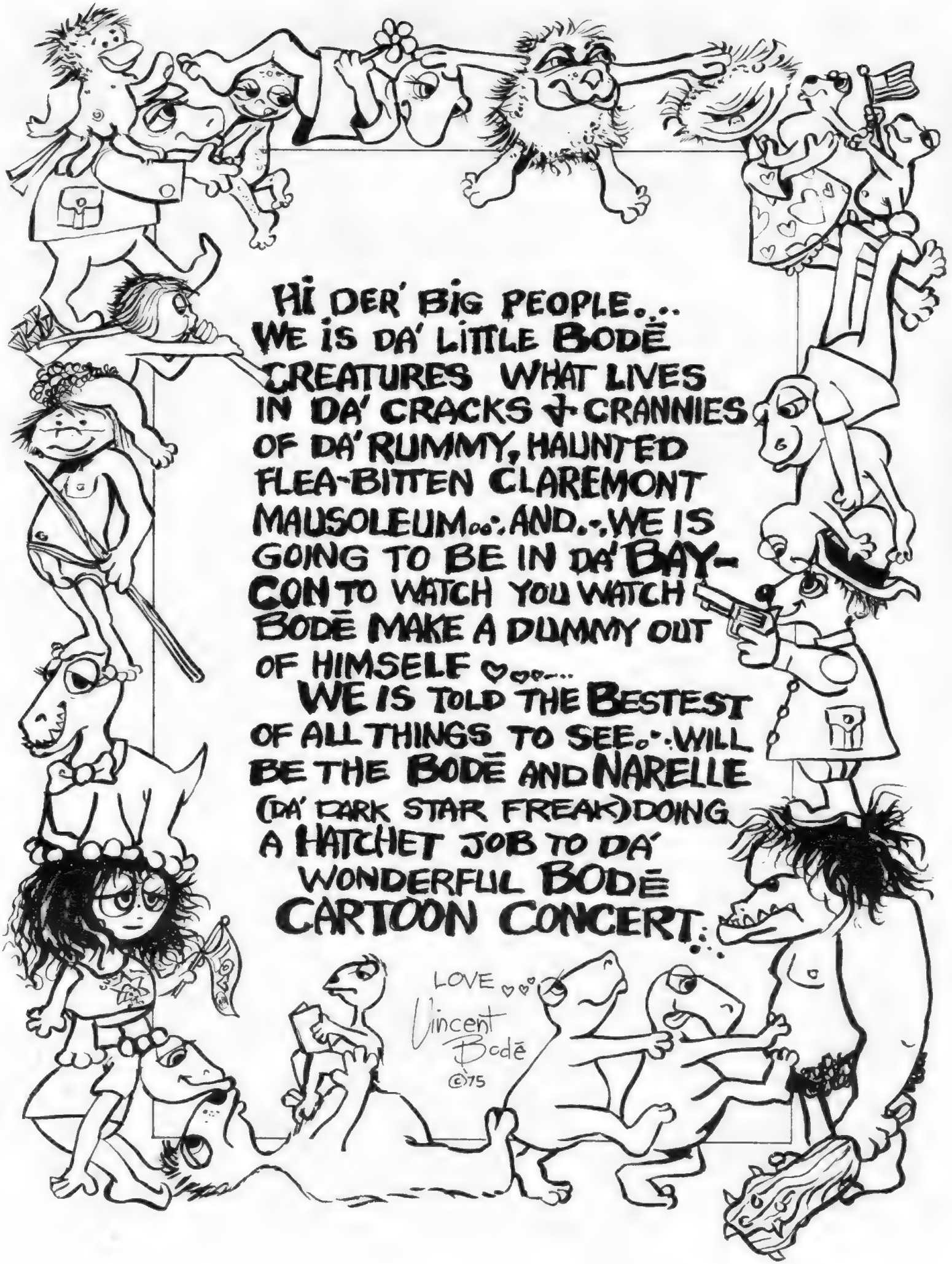
D. WILSON

WELL, I SEE THEY CAUGHT ANOTHER "UNDERGROUND" CARTOONIST...
TSK TSK..
POLICE
PAUL ©1975 MAVRIDES

HELLO-- I'M BERNI WRIGHTSON-- YOU MAY KNOW ME-- I WAS ASKED TO TELL YOU A FEW THINGS ABOUT MYSELF FOR...
OH, MY PATOOKAS!
...UH, AND... OH, YEAH ...IT'S,..IT'S REALLY A PLEASURE TO BE A GUEST AT THIS CONVENTION AND I HOPE YOU ALL...
SLIP IN A PUDDLE OF YOUR OWN BILE...
...SLIP IN A PUDDLE OF YOUR OWN BILE AND... NO! WAIT....! I--I ...
HEY, ASSHOLE!
...I--WHA?! WAITAMINUTE! ...UH... I...
HEY, ASSHOLE! WHY DONCHA TELL 'EM WHAT YOU REALLY THINK?!
...WHA? ...WHAT I... --BUT--
C'MON, TELL 'EM HOW YOU THINK THIS WHOLE DEAL SUCKS...
...BUT--BUT...
...YOU KNOW YOU'D RATHER BE HOME, GETTIN' DRUNK OR LAID OR BOTH!
...I--I...
...ALL THESE WIMPY COMIC FREAKS RUNNIN' AROUND...
...UH...
"...OH, MR. WRIGHT-SON, SIGN MY COMIC BOOK, SIGN MY DIXIE CUP, SIGN MY..."
...PLEASE, YA GOTTA BELIEVE ME ...IT'S NOT REALLY LIKE THAT... I...

SURE, IT IS, CREEP! YOU'RE NOTHIN' BUT A BIG TURD...
...NO, WAIT! ...LISTEN..THIS HAPPENS ALL THE TIME...WHENEVER I WANT TO GIVE A LITTLE BIOGRAPHY...
A REAL JERK!
...HE WON'T LET ME...
...A REGULAR ASSHOLE...
...OH, GOD... HELP ME!
AN' YOU! YEAH, YOU CREEPS OUT THERE READIN' THIS...
...OH, NO...
...BIOGRAPHY MY EYE!!
...I'LL TELL YOU A THING OR TWO...
...HELP ME...
...GOIN' AROUND BUYIN' COMIC BOOKS! --COMIC BOOKS!! JESUS!
STOP... SOB
CHASIN' TH' PROS ...KISSIN' ASS...
...Y'ALL MAKE ME PUKE, Y'HEAR ...AN' ANOTHER THING...
...HELP ME...

©B.WRIGHTSON 1975


HI DER' BIG PEOPLE...
WE IS DA' LITTLE BODĒ CREATURES WHAT LIVES IN DA' CRACKS & CRANNIES OF DA' RUMMY, HAUNTED FLEA-BITTEN CLAREMONT MAUSOLEUM... AND.-. WE IS GOING TO BE IN DA' BAY-CON TO WATCH YOU WATCH BODĒ MAKE A DUMMY OUT OF HIMSELF ♡...
WE IS TOLD THE BESTEST OF ALL THINGS TO SEE.·:· WILL BE THE BODĒ AND NARELLE (DA' DARK STAR FREAK) DOING A HATCHET JOB TO DA' WONDERFUL BODĒ CARTOON CONCERT.:..
LOVE ♡♡
Vincent Bodē
©'75

I DON'T KNOW WHO THEY WERE, BUT THEY DELIVERED AN INVITATION TO "BAY CON"
DARK STAR
20
WITH RESPECTS TO VAUGHN
Narelle

HYDE STREET
Best Wishes-
John Romita

JOHN ROMITA

John Romita was born in Brooklyn, New York in 1930, and at the age of five he started drawing various Disney characters; Pinocchio, Bambi, and Dumbo being his favorites. He also produced the usual amount of backdrops and holiday decorations while he served his stretch in grammer school. These influences soon gave way to a more realistic style. John began emulating Milton Caniff's TERRY AND THE PIRATES.

His direction of interests shifted again after he attended the High School of Industrial Art (which has since become the School of Art and Design), from comic art to magazine illustration. Milt Caniff gave way to Robert Fawcett, Austin Briggs, and Noel Sickles.

After his graduation in 1947, John entered the commercial art world and made $35.00 a week drawing Coke bottles and auto ads.

He was asked by a friend in 1949 to "ghost" pencil a story, and so, he temporarily entered the comic book industry. He's still at it!

John was drafted two years later, but he still did what he did best, and that was draw. At Fort Jay in New York, John did recruiting posters and some comics when he could find the spare time.

In 1953, John Romita had become Sargeant Romita. He resisted the temptation to re-enlist in the Army and returned to the comic book field. He drew every kind of comic strip one could imagine; mystery, crime, science-fiction, war, romance, western, and jungle; for Stan Lee and Atlas Comics (which would later become Marvel Comics.) He tried drawing a super hero strip for a year when he did CAPTAIN AMERICA. This stint re-piqued his admiration for the "Master"-- Jack Kirby, but the time was not yet ripe for the super hero, so Cap was dropped.

At this time, John drifted over to National, and for eight years, from 1957 to 1965, he drew romance comics.

Marvel Comics experienced a surge of popularity in the mid-sixties, and John found himself back doing super heroes for Stan Lee. He inked an issue of the AVENGERS, then went on to draw other titles. He did a few DAREDEVIL, HULK, and CAPTAIN AMERICA strips before taking a more permanent position drawing SPIDER-MAN, after Steve Ditko departed the strip. The books sold well, and John found himself illustrating the "wall-crawler" for the next six years.

When Jack Kirby left Marvel and the FANTASTIC FOUR, John stepped into the pencilling chores. After only a few issues he went back to CAPTAIN AMERICA (for the third time!) and then back to Spidey.

With all this varied background in the comics field behind him, John became Art Director at Marvel, a position he holds now. Even though his work load as Art Director is enough to keep him busy, John Romita still makes time to draw the covers to many of the books on the Marvel line.

-Brent Anderson

ROSIE THE RIVETER FANTASY #37. COLLECT 'EM ALL!

"VENTURE is an unusually UNfannish piece of work - it is a zine with a fine sense of format, and the art in it, rendering as well as conception - is fully original and a delight to see " - KENNETH SMITH-

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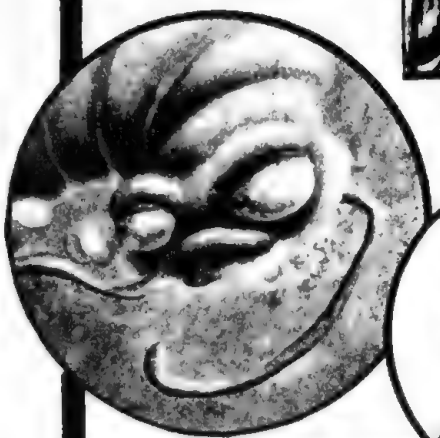

GARY WINNICK
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JIM PINKOSKI
FRANK MORANT
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DON NEWTON
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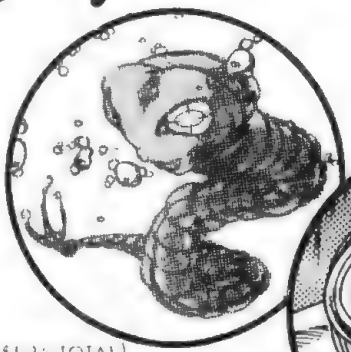

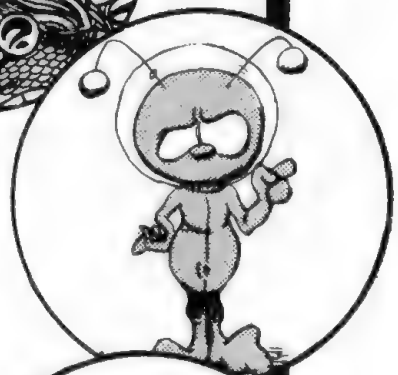

HORIZON ZERO GRAPHICS
5567 Dwight Avenue
San Jose, Calif. 95[illegible]

© 1975 by Carl Potts

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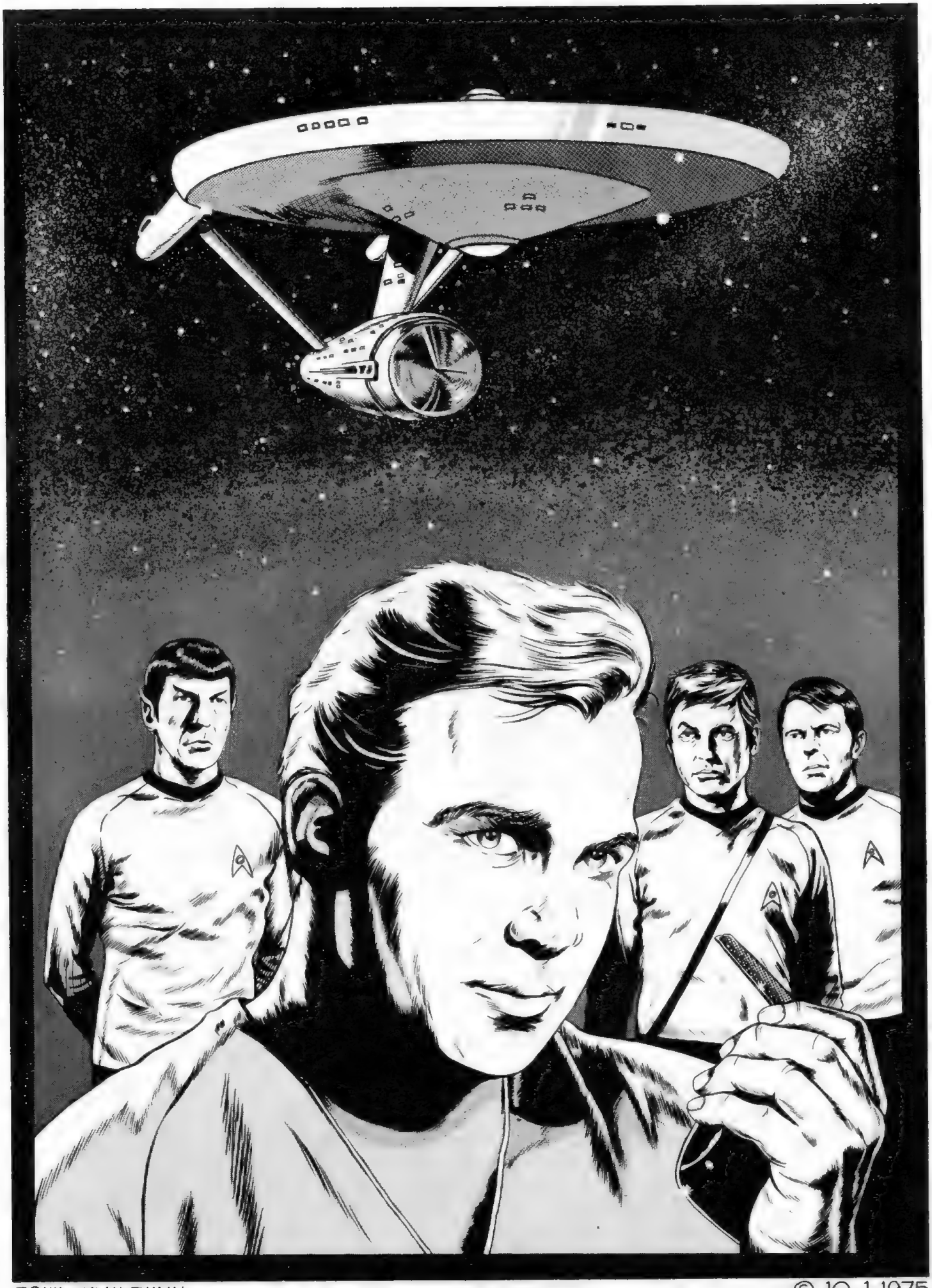
KEN MEYER JR. '75
ANDERSON
'75

BUT WARLOCK! THE COMIC EMPORIUM IS 900 TRILLION LIGHT YEARS AWAY!
DON'T WORRY, THEY'RE OPEN 'TILL SIX!
MIND IF I TAG ALONG?
HELLO, I'M WAYNE SANTOS, AND AS YOU CAN SEE, PEOPLE COME FROM MILES AROUND TO THE SAN FRANCISCO COMIC BOOK EMPORIUM.
I OPERATE THE BAY AREA'S ONLY TOTAL BACK ISSUE STORE FOR COMICS, WHICH MEANS A VERY LARGE SELECTION. ENJOY THE BAY CON, AND WHEN IT'S OVER VISIT MY SHOP.
WAYNE SANTOS '75
Wayne's Back Issue Comic Emporium
3327 23rd Street, San Francisco

HUH...?
SWOOSH
SWOOSH
SWOOSH



JOHN McLAUGHLIN

© 10-1-1975

SMILE, CLAW! THIS IS BAY CON 1 !
DAREDEVIL, I AM SMILING! THIS IS IT!
GREETINGS TO BAY CON 1
DON RICO '75

©-GARY WINNICK-75

LEIALOHA
après RODIN

CURTIS

1000 CHUCKLES PER ISSUE!

COMIX BOOK

"YOUTH'S COMPANION"

PRESIDENT:
Gary Arlington

COMIC BOOK JUNKIES OF AMERICA

OH I READ RORY HAYES! HEE! HEE! HEE! YES, HE'S MY BOY! I JUST COULDN'T LIVE WITHOUT MY RORY! HEE! HEE! HEE!
I TEND TOWARD THE CREATIVE SENSITIVITY OF MICHELE BRAND! BUT THEN I'VE ALWAYS BEEN A HOPELESS WOMEN'S LIBBER AND A SUCKER FOR A PRETTY FACE!
BUT CAN HAYES EQUAL S·CLAY WILSON'S AESTHETIC TREATMENT OF PIMPLES? I THINK NOT!
I'M A···DUH···A WOMEN'S LIPPER··· TOO! DUH, D'AT'S WHY I LIKE SPAIN'S FUNNY-BOOKS! YEAH! D'AT'S WHERE IT'S AT!
'COURSE, CRUMB'S STORIES GOT THAT HUMAN ELEMENT! THEN AGAIN, FOR A REAL FINE DRAMATIC SHOW, YEW JES' CAIN'T BEAT THAT MICKEY MOUSE!
J.B.

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THRU SATURDAY
NOON TO 6 P.M.

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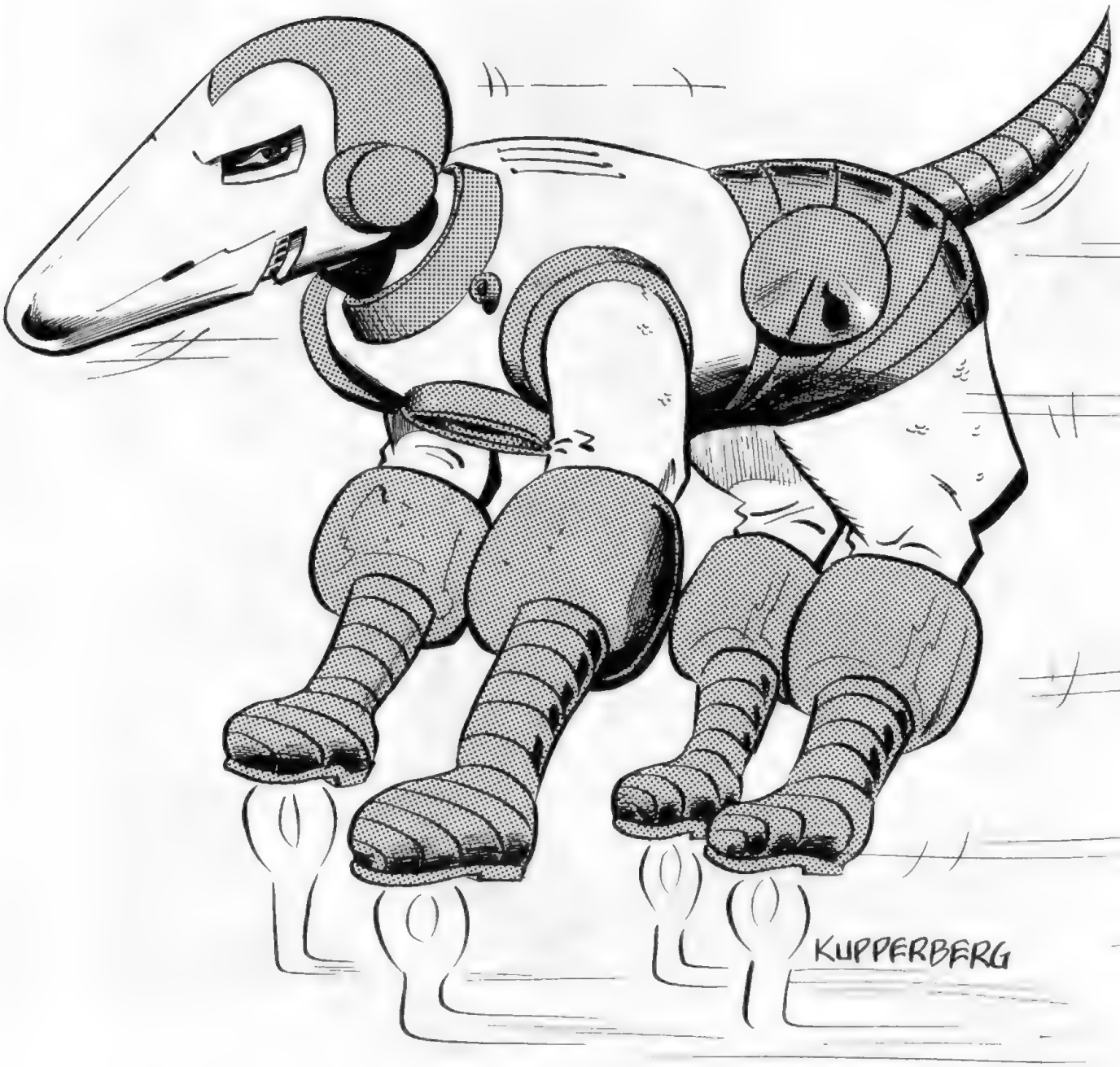
EAT 'EM UP!
CHAS BISCUIT BAND
BAND



IRONWOLF

ORZ

HA HA, THE LAUGH'S ON THEM!
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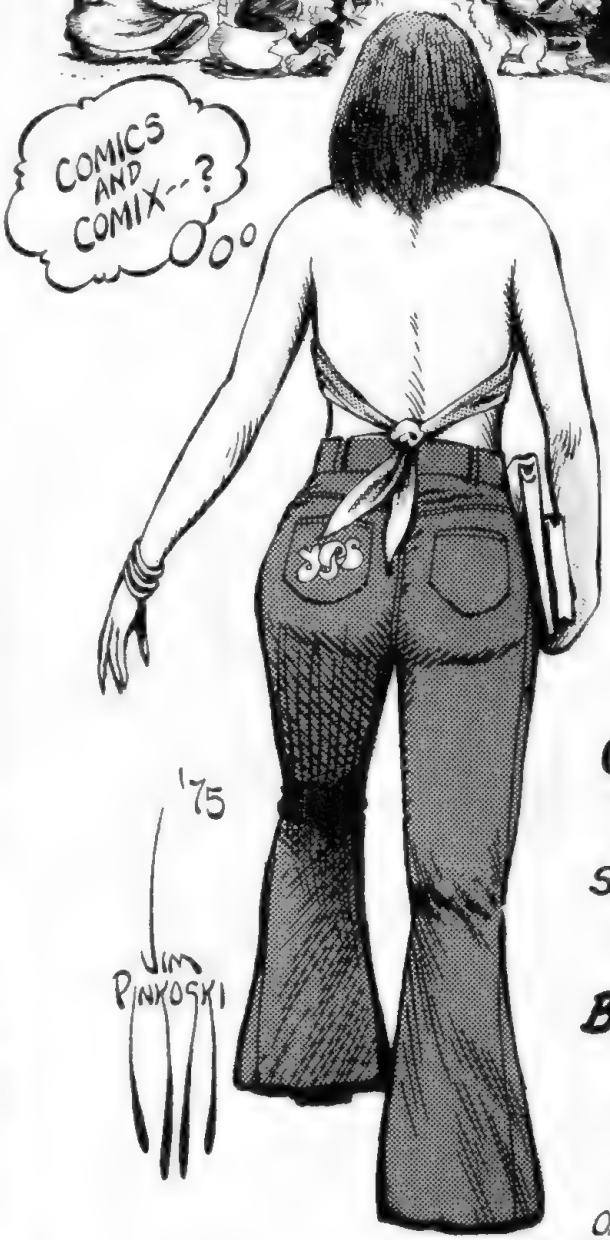
IT'S A REAL AD VENTURE BEING HERE!!
GREETINGS TO BAY CON FROM THE HORIZON ZERO GRAPHIQUES GANG!
C.I.ROCCO '75

HOCCKKK
TOOIEE!
GRANDAD! WHY DID YOU DO THAT? WHY DID YOU SPIT ON THAT BUST OF WILL COGERS?
SON, IF THE REAL WILL COGERS WAS HERE RIGHT NOW, I THINK I'D THROTTLE HIM!
THAT LOUSY COW-PORKER! LET ME EXPLAIN-- I'VE MET HIM! I WAS THE ASSISTANT TO THE STAGE MANAGER AT THE OLD ORPHEUM THE NIGHT WILL FLIPPED OUT!
"A GREAT ARGUMENT WAS TAKING PLACE IN HIS DRESSING ROOM..."
WILL, WHAT'S GOT INTO YOU LATELY? DON'T YOU THINK IT'S TIME TO GET DRESSED? WE GOT A PACKED HOUSE OUT THERE!
NOT UNTIL SOME CHANGES ARE MADE! FOR ONE THING, I DON'T LIKE THE STAGE LIGHTS! I'M TRUE BLUE, NOT DEAD RED!

FROM "WILL COGERS TONITE" ©1975 BARRY SIEGEL and BRUCE SIMON

SHARON RUDAHL '75



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and

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P.O. BOX 1886
GRASS VALLEY, CA.
95945

Oh, yes...

* IF YOU WANT A COPY OF BUD'S CATALOG, PLEASE ENCLOSE THIRTY CENTS FOR POSTAGE, ETC.!

LEE
SIU~LUNG
ANDERSON
75

SEE THIS FATTY RUNAWAY CHOMP HER WAY THRDUGH A WHOLE **NEW** SET OF ADVENTURES! YES, GANG...

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THE COMICS REVUE T.M.

WINTER 1975

NO. 4

HO-HO-HO-HO

HERE'S ONE FOR TH' BABY JEEZUZ!

HE'S MAKIN' A LIST AN' CHECKIN' IT TWICE HE'S GONNA FIND OUT WHO'S NAUGHTY AND NICE SANTA CLAUS IS COMING TO TOWN!

MERRY CHRISTMAS

DEPOSIT MONEY HERE

RECEIVE PRESENT HERE

-R. CRUMB '75-

-WITH-
- CRUMB
- WILSON
- SHELTON
- SPAIN
- WILLIAMS
- DEITCH
- GREEN
- MURPHY
- OSBORNE
- McMILLAN
- GRIFFITH
- SPIEGELMAN

...& MORE!!

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Arcade 4

(BACK ISSUES AVAILABLE)

"OVERGROUND"
T. BIRD '75
MEETS...
UNDERGROUND!

T. SALMONS

© 1975 by Terry Austin

ANOTHER TRAGIC LOSS AFTER SALES CAUSED BY OVERTLY MASS-PRODUCING INADAQUATE CARTOON STRIPS

IDEA, TEXT + ART : AARON MARKHAM, ERIC TOYE, JIM PINKOSKI

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WELCOMES YOU TO BAY CON

THE FURTHER FATTENING ADVENTURES OF
PUDGE
GIRL BLIMP
No. 2
WITH MEI-LIN LUFTWAFFE
WANTED
AERIAL INFANT
OH WOW! OFF TO FIND MY FIRST JOB! MAYBE MY BOSS WILL BE SINGLE... AND HE'LL TAKE OFF MY GLASSES AND SAY...
STAR*REACH

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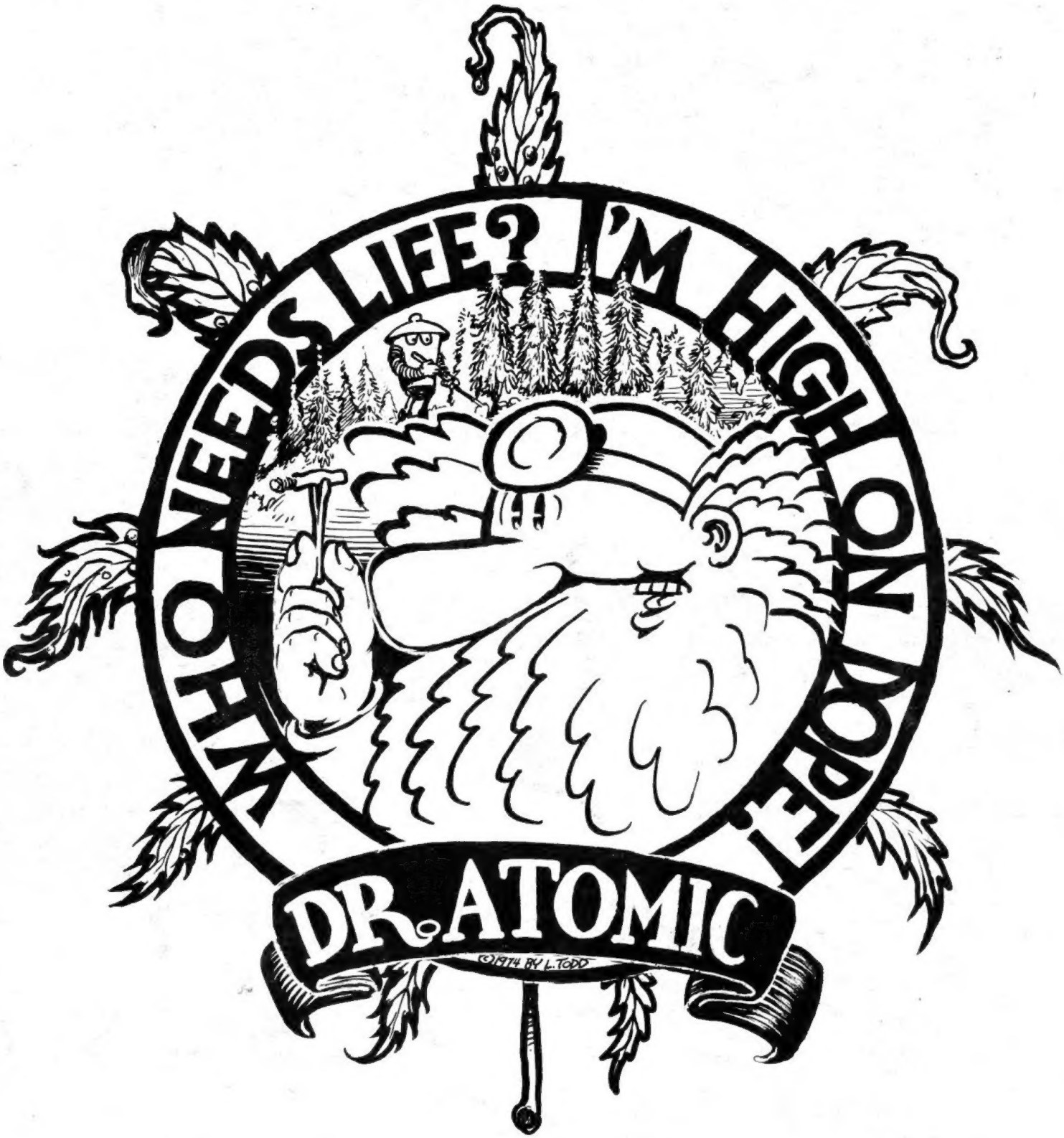
PRODUCTIONS
BOX 385, HAYWARD, CA 94543

Jack Katz has pencilled and inked stories for Archie, Atlas (later Marvel), National, Skywald, Marvel, Standard, Fiction House, C.C. Beck, Chesler, Kirby, Saint John, Iger-Eisner, and Jim Warren. He has created THE FIRST KINGDOM, a projected 24-volume graphic novel. The first four books of the series introduce the main body of the work. His hero, Tundran, will be born at the end of Book Four.


WHO NEEDS LIFE? I'M HIGH ON DOPE
DR. ATOMIC
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